DOCUMENT RESUME

ED 231 012 CS 504 274

TITLE Theatre and Oral Interpretation: Abstracts of Doctoral Dissertations Published in "Dissertation Abstracts International," January through June 1983 (Vol. 43 Nos. 7 through 12).

INSTITUTION ERIC Clearinghouse on Reading and Communication Skills, Urbana, Ill.

PUB DATE 83

NOTE 13p.; Pages may be marginally legible.

PUB TYPE Reference Materials - Bibliographies (131) -- Reports - Research/Technical (143)

EDRS PRICE MF01/PC01 Plus Postage.

DESCRIPTORS *Acting; Annotated Bibliographies; Authors; *Communication Research; *Cultural Activities; *Doctoral Dissertations; Drama; Dramatics; Ethnic Groups; Evaluation Methods; Literary Genres; Music Activities; Oral Interpretation; Playwriting; Poetry; Scripts; *Theater Arts; *Theaters; Womens Studies

IDENTIFIERS *Kabuki

ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 26 titles deal with a variety of topics, including the following: (1) military theatre; (2) drama as pedagogy; (3) visualization and actor training; (4) the discomfort-relief quotient as an indicator of theatrical genre; (5) playscript analysis; (6) the American avant-garde ensemble theatres of the sixties; (7) Chicano theatre in Los Angeles; (8) the theatre and early romanticism in America; (9) the essence of kabuki; and (10) the poetry of realistic drama. (MM)

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THE MILITARY THEATRE: SOLDIER-ACTOR THEATRICALS ON THE FRONTIER PLAINS

Order No. DA8301302

Buss, Stephen Ralph, Ph.D. *Washington State University*, 1982. 209pp. Chairperson: Laurilyn J. Harris

The frontier Army of the United States between 1865 and 1895 actively guided, directed, and protected the outer edge of the advancing frontier. The presence of Army posts stimulated frontier settlements and the soldiers of these posts were pioneers in the cultural development of the frontier. The amateur theatrical activities of these soldier-actors is the core of this study.

The military threatre has been an essential element in American theatrical history since the American Revolution. This study finds that the theatrical activities were a vital part of the social life of the Army garrisons and that there was a great amount of this activity at the frontier posts.

The fundamental questions raised are: (1) Why did the Army Theatre exist? (2) What was its role in the military community? (3) How did the soldiers respond to it? (4) And, what was the significance of the military theatre on the development of the American Frontier Theatre?

This study investigates an area of theatrical history that has not been previously researched and attests to the large quantity of theatre produced by the Army. The frontier plains of the Dakotas, Montana, Wyoming, and fringe areas of Colorado and Nebraska are the areas of concentrated study. The development of theatre in this isolated region is significant in that it shows that the soldiers and citizens found the theatre a necessary part of their lives. Theatrical development in the region not only reflected the need of the Army, but provided a contact with the culture and tradition of the eastern part of the United States and satisfied a void in the everyday life of the soldier and frontiersman.

DRAMA AS A CRITICAL FORM OF PEDAGOGY

Order No DA8300766

Doyle, Clarence P., Ed.D. *Boston University School of Education*, 1982. 143pp. Major Adviser: Dr. Henry A. Giroux

The purpose of this study was to seek out the elements that point to a foundation for reconsidering and rethinking a theory of critical drama. To do this it was necessary to understand the contextual history, pedagogical uses and traditional models of drama education. It was further necessary to seek out alternative models of drama education in order to demonstrate the critical as well as emancipatory possibilities of drama within the process of education. In the final part of this study it was essential to search for elements in critical theory that could redeem drama from its present educational limitations. These elements were then pointed to a foundation for reconsidering and rethinking a critical theory of drama education.

The review of the traditional models of drama education revealed the ambiguity in the field and demonstrated that such models were unionm in their refusal to articulate an interest in individual and social emancipatory action. This study critiqued these models and exposed them to the emancipatory tools of critical theory. This was done by drawing on the work of writers collected under the term Frankfurt School and by applying their notions of Critical Theory to drama education. The elements extracted from the Frankfurt School's Critical Theory were then used to establish a foundation which can be used for reconsidering and rethinking drama as a critical form of pedagogy.

A STRUCTURAL ANALYSIS OF THE AMERICAN MUSICAL THEATRE BETWEEN 1955 AND 1965: A CULTURAL PERSPECTIVE

Order No. DA8301780

Fras[illegible] Barbara Means, Ph.D. *University of Oregon*, 1982. 325pp. Adviser: Grant F. McKernie

The purpose of this study was to select a period in American history (1955-1965) and representative American musicals from the same period to compare the underlying values communicated through the American musical with the values within the American society.

The ten year period was divided into three eras: 1955-1959 (The Eisenhower Years), 1960-1962 (The Kennedy Years), and 1963-1965 (a new Romanticism following the assassination of John Kennedy). Accompanying each of these eras was a randomly selected sample of American musicals and a selected sample of the longest running American musical of each year. The random sample between 1955 and 1965 includes: *Once Upon a Mattress, The Music Man, Flower Drum Song, Li'l Abner*, and *West Side Story*; between 1960 and 1962 includes: *Do Re Mi, Mr. President, The Unsinkable Molly Brown, Bye Bye Birdie*, and *How to Succeed in Business without Really Trying*; and between 1963 and 1965 includes: *Skyscraper, Here's Love, 110 in the Shade, Man of La Mancha* and *Do I Hear a Waltz?* The selected sample includes the following musicals: *Damn Yankees, My Fair Lady, The Music Man, Flower Drum Song, The Sound of Music, The Fantasticks, How to Succeed in Business without Really Trying, A Funny Thing Happened on the Way to the Forum, Fiddler on the Roof*, and *Man of La Mancha*.

A structural analysis of libretti and original Broadway or Off-Broadway cast's recordings revealed the values of the musical theatre world for comparison with the American values isolated by a collection of images, events, and themes from popular and historical documents.

This study concluded that musicals are reflective of the American values of its era. This information and the process for discovering it should be useful to all producing artists of American musicals who may choose to adapt characters when negative values are being communicated or to emphasize positive values of the past. This study should help to make theatre artists realize that all dramatic creations communicate values; therefore artists and producers must be accountable for the values of the art they choose to practice.

VISUALIZATION AND ACTOR TRAINING

Order No. DA8227483

Gabel-Krauch, Sara Elizabeth, Ph.D. *Bowling Green State University*, 1982. 85pp.

The purpose of this study was to define the relationship between acting experience and visualization. Despite the frequent use of visualization in actor training, acting texts, and recorded theories of acting, there is little empirical evidence to document the relationship between visualization and acting. The research question purposed by this study was: Do those with more acting experience visualize better than those with little or no experience?

Two hundred subjects of differing levels of acting experience and professional acting aspirations were given the Marlowe-Crowne Social Desirability scale and six questionnaires on mental imagery. Questionnaires used were: Betts' Questionnaire Upon Mental Imagery, Marks' Vividness of Visual Imagery Questionnaire, Barber and Wilson's Imagination Inventory, Paivio's Individual Differences Questionnaire, Gordon's Test of Visual Imagery Control, and Lane's Questionnaire on Imagery Control. Data collected from the questionnaires were analyzed by a canonical correlation.

Results suggest that a positive relationship does exist between desire for a professional career in acting, acting experience and visualization skill as measured by the mental imagery scales. The Imagination Inventory, which measures susceptibility to guided imagery and hypnosis appears to be closely related to acting while the Individual Differences Questionnaire which defines verbalizers and visualizers does not appear to be closely related to acting. Mental imagery questionnaires measuring all seven sense modalities (Q.M.I. and Q.I.C.) seem to be more specifically related to actors than questionnaires measuring only the visual modality (V.V.I.Q. and V.I.C.). Desire to act professionally emerged as a more potent acting variable than acting experience, indicating that desire may be the most important predictor of visualization skill for actors.

THE EFFECT OF COLLECTIVE THEATRE PRACTICES ON THE AMERICAN PLAYWRIGHT

Order No. DA8301929

GAINES, FREDERICK EUGENE, PH.D. *University of Minnesota*, 1982. 321pp.

The focus of this study was on the Group Theatre founded by Harold Clurman, Lee Strasberg and Cheryl Crawford, and on the possible origins of the collective nature of that theatre and the influence of the Group Theatre's collective practices upon the playwrights who were produced by that theatre. The study examines the Jewish, Russian and Yiddish influences upon the creation of the Group collective, and describes the organization of the Group collective. The study includes a transcription of two taped interviews, with Harold Clurman and Paul Green, and those interviews focus on the effect that the Group Theatre collective had upon its playwrights. The general conclusion of the study is that the collective theatre practice of the Group Theatre tended to impose a philosophy of "yea-saying" endings on all plays produced by the Group through the pressure of the acting collective.

The study, also, focuses on the influence of the Group Theatre's collective practice on other collective theatres and their playwrights. In particular, the study examines the collective theatre practices of Judith Malina and Julian Beck's The Living Theatre and Joseph Chaikin's The Open Theatre. The conclusion of this portion of the study is that the Group Theatre did influence both theatre collectives and that the relationship between those collectives and their respective playwrights was similar to the relationship in the Group Theatre. In The Living Theatre and The Open Theatre that influence tended to lead to a devaluation of the literary values of the produced scripts and a loss of an individual vision in the scripts produced.

The general finding of the three parts of the study--origins, example and influence of the Group collective on its playwrights--was that collective theatre tends to diminish the literary value of the plays produced and/or created by collective theatres.

THE DISCOMFORT-RELIEF QUOTIENT AS AN INDICATOR OF THEATRICAL GENRE AND DRAMATIC STRUCTURE

Order No. DA8227484

GOATLEY, CYNTHIA ANN, PH.D. *Bowling Green State University*, 1982. 152pp.

This study investigated tension reactions to two playscripts: *Auto-da-Fé* (tragedy) and *A Perfect Analysis Given by a Parrot* (comedy). Each was divided into tests (four for the tragedy and three for the comedy), containing sentences from the plays in random order. Subjects rated the sentences from the plays as either Discomfort, Relief, or Neutral. The Discomfort-Relief Quotient (DRQ) calculated from these sentences was the measure of tension perceived in the play.

A 2 x 2 factorial analysis of variance indicated a significant difference in the DRQ ratings between the plays, but not between those of the males and females. The direction indicated a higher level of tension for the tragedy than for the comedy. An additional analysis of variance performed on the number of statements rated as Neutral did not produce any significant results. Reliabilities of the various tests used in rating the plays ranged from .64 to .87, indicating moderate to high reliability. Post-hoc comparisons between tests resulted in a significant difference between Tests C and D, indicating inadequate randomization of the sentences from the plays.

The plays were further analyzed by division into motivational units as indicated by Dietrich (1953). DRQ scores were calculated for the units by averaging the DRQ scores for the sentences contained within the units. A graph of the units by Unit Number and DRQ Score was compared to the graph of rising and falling tension proposed by Dietrich (1953). The graphs of the two plays evidenced rising and falling tension, but in a more complex manner than that proposed by Dietrich.

PROGRAM OF THE MINOR LEFTISTS IN THE SOVIET THEATRE, 1919-1924

Order No. DA8227186

GORDON, MELVIN I., PH.D. *New York University*, 1981. 241pp. Adviser: Professor Michael Kirby

The first decade after the Bolshevik Revolution in Russia is among the most celebrated periods in theatre history. Directors and theoreticians like Konstantin Stanislavsky, Evgeni Vakhtangov, Vsevolod Meyerhold, and Alexander Tairov are still regarded as seminal personalities of the twentieth-century theatre. Other, lesser-known innovators emerged during this era, however, especially in the years 1919 to 1924.

Attempting to find scenic parallels to the collectivization and industrialization that the Soviet society was then undergoing, many of these young theatre practitioners were referred to as "leftists." Associated with the Constructivist trend in Russian culture and the eccentric, Futurist-inspired theatre, these experimental directors borrowed heavily from other artistic and theatrical traditions while redefining the theatre's social function and inventing novel programs of actor-training. The leftists created new modes of performance that blended popular entertainments and efficient, factory-like mechanization with Soviet propaganda.

This study describes the training and production programs of all the leading "minor" leftists of Moscow and Petrograd, who were usually working in direct competition with the "major" leftist director of the period, Meyerhold. The work of the following directors and groups is covered: Yuri Annenkov, Sergei Radlov, the FEKS group, Nikolai Foregger, Sergei Eisenstein, the Moscow Proletkult theatre, Boris Ferdinandov, Ippolit Sokolov, and E. P. Prosvetov.

THE HISTORY OF THE CHILDREN'S THEATRE COMPANY AND SCHOOL OF MINNEAPOLIS 1961-1981

Order No. DA8224045

HICKS, JOHN VERNON, PH.D. *The University of Wisconsin - Madison*, 1982. 309pp. Supervisor: Professor William R. Elwood

The study under the supervision of Professor William R. Elwood traces the history of the Children's Theatre Company and School from its inception in 1961 to 1981. During this twenty year period, the theatre went through three periods of development.

From 1961 to 1965, the theatre operated under the sponsorship of the Pillsbury-Waite Settlement House, a social services agency. The theatre developed artistic and educational programs and acquired an influential board of directors which continues to support the theatre today. Most importantly, John Donahue, Artistic Director for the Children's Theatre and School, joined the organization at this time.

From 1965 to 1975, the theatre operated under the sponsorship of the Minneapolis Institute of Art of the Minneapolis Society of Fine Arts. Under John Donahue's artistic direction the theatre developed a unique style in production recognized nationally by leading figures in the theatrical profession. The theatre's operating budget grew from $38,000 to $580,000. The Children's Theatre received unprecedented support from government and private sources and consequently acquired a theatrical facility which rivals the best in the nation. In 1975 the theatre became an independent organization.

From 1975 to 1981 the Children's Theatre Company struggled to acquire a strong base of financial support. With government support grossly reduced, the theatre turned to corporations. However, earned and contributed support became increasingly inadequate to meet financial demands. Therefore, during this period, the Children's Theatre Company began exploring methods of diversification, the most exciting of which concerned the translation of live theatre productions to the television media.

Much of the dissertation focuses on John Donahue who, through his work at the Children's Theatre Company, has changed the art of theatre and theatre education in America. He has created a major performing arts organization. He has encouraged the development of dramatic literature in America contributing a number of works of his own. Finally he has helped remove the stigma of theatre as an elitist institution by involving people of all age groups and walks of life in the theatrical process.

MICHEL FOKINE IN AMERICA, 1919-1942

Order No. DA8227193

HORWITZ, DAWN LILLE, PH.D. *New York University*, 1982. 235pp. Adviser: Brooks McNamara

Michel Fokine, the Russian dancer, choreographer, and innovator, whose five basic principles of dance reform allowed ballet to enter and even lead the mainstream of twentieth-century theatre, came to the United States for the first time in 1919. He was brought to this country by the impressario Morris Gest to choreograph the dances for the musical *Aphrodite*. Fokine, whose reputation had preceded him, remained to choreograph another musical, *Mecca*, in 1920. He returned in 1921 to settle permanently, and taught and worked here until his death in 1942.

America in the first two decades of this century had almost no dancers trained in ballet. Although there had been some guest ballerinas at such places as the Metropolitan Opera in New York, the American public saw most of its dance in vaudeville and musical comedy. It is therefore not surprising that much of the work of the Russian ballet master during more than twenty years in the United States was in the area of popular entertainment.

This dissertation covers the American performances by Fokine and his wife, Vera Fokina, as well as all ballets created by him in this country for his own students and company, for other performers, for musicals and plays, for motion picture theatres, for charity performances and for Ballet Theatre. It also discusses his methods of teaching and his attempts to create an American ballet. Research materials include Fokine's memoirs, numerous articles by him and others, newspaper clippings and reviews, programs, and interviews with those who knew and worked with him. The results are presented in topical chapters and then chronologically within each chapter.

THE WORLD OF THE PLAY: A METHOD OF PLAYSCRIPT ANALYSIS

Order No. DA8305347

KAGAN-MOORE, PATRICK, PH.D. *The Ohio State University*, 1982. 283pp. Adviser: Professor George Crucau

Producing or criticizing a play is a complex process; it requires the interpreter to isolate, understand the significance of, and put to use as many of the meaningful elements of the play as possible. As has been pointed out by a number of recent theorists, including Bernard Beckerman, Roger Gross, and Richard Hornby, this basic analysis tends to be approached in all sorts of ways--each of which is effective in identifying certain kinds of information, but none of which can lay claim to being a unified or somewhat complete system. The world of the play describes an analytical method which is intended to be just that--a more unified and complete tool for script analysis, a tool that offers a way to focus the analyst's attention on a broad spectrum of significant elements within a text, rather than on just a few.

The world of the play is a concept that centers upon the dramatic text as a blueprint for production, as a unique "world" that can be analyzed according to the functions that make up experience. The first chapter describes a series of "open" categories that seem relevant in examining any playscript: time, space and place, character relationships, significant ideas, and social codes. The second chapter addresses "Segmentation of the Text," an important step in any thorough analysis. The third chapter, "Developing Stage Activity," concentrates upon the production process, and discusses ways to utilize the information about the play's world in designing appropriate movement patterns and types of activity.

PORTRAIT OF A PLAYHOUSE: THE TROC OF PHILADELPHIA, 1870-1978

Order No. DA8227200

KELLEY, PAUL BERNARD, PH.D. *New York University*, 1982. 298pp. Adviser: Professor Brooks McNamara

The dissertation presents a historical and social view of the Troc Theatre of Philadelphia from its opening as a minstrel house in the nineteenth century to the end of its life as America's last remaining burlesque theatre.

Chapter I describes the final performances at the Troc, and explores the nature of its first popular entertainment offering, the minstrel show. Chapter II (1870-1879) chronicles the tenure of Simmons, Slocum and Sweatnam's Minstrels at the theatre, known at the time as the Arch Street Opera House. Chapter III (1879-1893) traces the changes which brought popular melodramas, musical productions, and vaudeville to the theatre in the late nineteenth century. Chapter IV (1897-1920) depicts the development of early burlesque at the theatre. Chapter V (1920-1950) portrays the Troc as Philadelphia's major burlesque house during the golden age of the form. Chapter VI (1950-1978) surveys the decline of burlesque and the Troc, and outlines its final years as a grind strip house.

The dissertation casts the Troc in the role of a mirror, reflecting the evolution of American popular entertainment, and explores its relationship with its audience and its responses to changing American tastes. This is especially true in regard to burlesque, since the Troc was exclusively a burlesque theatre for seventy-seven of its one hundred and eight years. The dissertation includes discussions of various entertainment forms, trends in American show business throughout the period, significant acts and performers connected with the Troc, and the changes in American audiences.

Material for the dissertation was compiled from major theatre collections in the Northeast, and from a close examination of the performance history of the theatre, gleaned from sources such as local newspapers and magazines, Philadelphia public records, and interviews.

The text is illustrated with sixty-nine plates, including photographs of the theatre, programs and playbills from various performances, and portraits of prominant show business figures connected with the Troc.

MINNIE MADDERN FISKE: HER BATTLE WITH THE THEATRICAL SYNDICATE

Order No. DA8226782

MESSANO-CIESLA, MARY ANN ANGELA, PH.D. *New York University*, 1982. 534pp. Chairman: Professor Jean W. White

The name of Minnie Maddern Fiske is synonymous wth the American theater. Her career marked a decided break with the traditions of the nineteenth century and the ideals which dominated the stage at that time.

From 1896 to 1916, Mrs. Fiske established her artistic excellence by undertaking her most challenging roles. Upon her return to the stage in 1895, and for the fourteen years which followed, she became the focal point for two battles--the battle for modernism in dramatic art and the battle for freedom in the atrical organization.

While Mrs. Fiske fought many minor battles, the greatest war of her career involved her opposition to the theatrical Syndicate--a group of six businessmen who strove to take full control of theatrical affairs in the United States. This study examines Mrs. Fiske's confrontation with the Theatrical Syndicate.

The study is divided into five major chapters. Chapter I provides the historical background on the American theatre during the period prior to the organization of the Theatrical Syndicate--1870-1895.

Chapter II examines the career of Minnie Maddern Fiske immediately prior to and during her opposition to the Theatrical Syndicate--1880-1916. It delves into Mrs. Fiske's finely controlled techniques of acting.

Chapter III sets the stage for the emergence of the Syndicate. It points up not only the Fiskes' involvement with the Syndicate, but the actors' and managers' anti-Syndicate alliances which eventually leads into Mrs. Fiske's lone struggle against the Syndicate.

Chapter IV discusses in detail Mrs. Fiske's battle against the Syndicate and relates the story of her independent struggle for freedom on the stage. It discusses the aid Mrs. Fiske receives from the press, the stumbling blocks the Syndicate creates to stop her crusade, and the eventual capitulation of the Syndicate to Mrs. Fiske and her freedom march.

Chapter V climaxes the events following the Syndicate-Fiske truce. It unfolds the events leading to the demise of the Syndicate and its control over the American theatre.

SPEECH TRAINING FOR ACTORS IN TWENTIETH CENTURY AMERICA: CHANGE AND CONTINUITY

Order No. DA8308632

MULHOLLAND, MOIRA KATHLEEN, PH.D. *University of Washington*, 1983. 146pp. Chairperson: Professor John R. Wolcott

The actor's voice historically has been spoken about as one of, if not the most important element in his or her performance. The questions being addressed here are: what theories have been advanced with regard to the training of actors' voices and speech, and how have these theories been approached in practice.

A line of development of speech training from Cicero through Ramus to James Rush and Francoise Delsarte shows the narrowing of concern from the five Ciceronian Elements to the single concern of Delivery. The work of Rush and Delsarte is the basis of twentieth century training in what has been called expression, elocution, or speech and voice training.

A major theme of the relationship between speech and the psychology of personality or emotions of the speaker may be seen throughout the twentieth century, beginning with the "think-the-thought" school of expression. Some teacher/writers acknowledge the connection and then stress the exercising and manipulation of the vocal organs to achieve mastery and control. Other teachers express the need to deal directly or indirectly with the personality or habitual emotional states. Arthur Lessac advocates a team of practitioners including a voice teacher, psychologist, and speech therapist. Kristin Linklater advances a system of "awareness" exercises that purports to free the voice of habitually held, emotion-based physical tensions. Her system is the coming together of the work and ideas of British speech training, F. Mathias Alexander, and the Human Potential Movement.

FROM RITUAL TO ENTERTAINMENT: A STUDY OF THE THEATRICAL DEVELOPMENTS OF IGBO FESTIVAL MASQUERADE PERFORMANCES

Order No. DA8227495

NWABUEZE, PATRICK P. EMEKA, PH.D. *Bowling Green State University*, 1982. 170pp.

This study examined Igbo festival masquerade performances and traced the events that necessitated the transition of the performances from ritual to entertainment. The study attempted to discern the functions of ritual in the performances in the olden days, compare them with the present functions of the performances in the traditional Igbo society, and comment on the dramatic elements and conventions employed.

As an initiate of the masquerade society, the author served as a primary source. Several other methods were utilized in arriving at conclusions, also: observation, participation, interviews with masqueraders and village chiefs, using tapes of the performances, as well as transcribed scripts of the festival masquerade performances. Some points of information in this dissertation are based on oral traditional history of the Igbo people, points known and understood by the author of the study, and here written down for the first time. A large amount of secondary textual study was also employed and evaluated in the investigation.

The results of the investigation indicate that both internal and external forces contributed to the transition of Igbo festival masquerade performances from ritual to entertainment. These forces include slave trade and slave raids, effects of missionary enterprises in Igboland, effects of colonization, and the destructive effects of political appointments by the colonial administration. The study concludes that the shift from ritual to theatrical entertainment was not achieved merely by stripping the rituals of their mythic, religious, and social components. The transition was not completed until professional groups took over the performances and resorted to dramatization of social conflicts, and the pantomimic abuse of the colonial masters, and village deviants.

The study points out the existence of Igbo traditional cultural material in contemporary Afro-American theatrical writing. It suggests the need for further reseach in this area, and in the area of utilizing the traditional masquerade performances in writing more authentic plays.

A HISTORY OF MEXICAN AMERICAN PROFESSIONAL THEATRE IN TEXAS: 1875-1935

Order No. DA8227714

RAMIREZ, ELIZABETH CANTU, PH.D. *The University of Texas at Austin*, 1982. 425pp. Supervisor: John W. Brokaw

Several studies dealing with theatrical activities in Texas prior to 1900 show that it was an important and vibrant part of the cultural life developing in the State. The Anglo American theatre, however, was dominated by the large touring companies travelling from the East Coast and abroad, generally giving only short run performances. In Texas, only the Mexican American community had resident professional theatre on a regular basis.

Information regarding the development of the Spanish-language professional theatre in the United States is sadly lacking; however, we know that especially during the twentieth century, but even earlier the acting companies from Mexico performing in Texas formed a lasting tradition in Texas and the United States. While some research has appeared, no detailed study exists of the development of the Spanish-language theatre in the southwestern States. It has been the intent of this study to provide an investigation of the Mexican American theatre in the State of Texas. The study shows (1) that along with an amateur theatre professional companies appeared regularly from Mexico; (2) the development of culture and taste of Mexican Americans by exploring the people's values, beliefs, and aspirations through detailed analyses of representative plays produced by the dramatic companies; (3) that three types of companies appeared between 1900 and 1935, namely, touring, resident, and combination companies, each with distinct organization, operations, and contributions; and (4) by investigating the audience, that the theatre provided the Mexican American community with a type of entertainment that created a cohesive force through language, themes common in their experience and history, fulfilled their sense of cultural integrity through identity with the mother country and was a place in which the entire family could participate.

Mexican American theatre thrived for a long time in Texas. This study provides a detailed account in English of the varying theatrical activity on the Mexican American stage in Texas and the culture of Mexican Americans is explored by these means.

THE AMERICAN AVANT-GARDE ENSEMBLE THEATERS OF THE SIXTIES IN THEIR HISTORICAL AND CULTURAL CONTEXT

Order No. DA8305514

RIESER, JUDITH ELLEN, PH.D. *Northwestern University*, 1982. 303pp.

The objective of this study is to place the experiments by American avant-garde theater groups of the 1960's in their historical and cultural context, with due regard to those ideas from earlier epochs which significantly influenced them. The reason for analyzing the avant-garde theater from this perspective is to provide an understanding of: the character of the theatrical experiments of the sixties; the era that energized and helped to shape them; and the nature and consequences of the interaction between the two.

The three best known of the ensemble theater groups of the sixties were the Living Theatre, the Open Theater, and The Performance Group. These three also reflected the full range of avant-garde activity in "professional" theater. Moreover, since these groups were at the forefront of the avant-garde theater movement, they, and in turn their major productions, may be viewed as paradigmatic.

The pertinent data of this study are presented descriptively and analytically. Sources include books and articles by major figures of the period--people writing for and about the theater, and others whose views had a notable impact on the cultural, political, and social climate in which the avant-garde theater thrived.

Research has indicated the degree to which the vitality of the avant-garde theater groups of the sixties was dependent on the intimate ties which existed between theatrical experimentation and the wider-ranging cultural insurgency fomented by that youth movement known as the counter-culture. The ethos of the counter-culture included: a rejection of virtually all forms of authority; a celebration of the life of the senses; a quest for spiritual fulfillment; a belief in the importance of the group and communal efforts; and a conviction that life and art should be indivisible. What is important, in terms of the present study, is: first, the extent to which those involved in avant-garde ensemble theaters shared these values and aspirations and reflected them in their theater work; and second, the fact that the ties of the avant-garde theater groups to the counter-cultural ethos ultimately subjected them to pressures, internal and external, which led in the seventies to their decline.

THE TRANSACTIONAL PROCESSES OF PLAYWRITING IN DEVELOPING THREE SCRIPTS FOR THE STAGE

Order No. DA8229307

ROBBINS, KENNETH RANDALL, PH.D. *Southern Illinois University at Carbondale*, 1982. 353pp. Major Professor: Dr. Christian H. Moe

Transactional analysis is a psychological technique developed to make the process of analyzing human intercourse, whether interpersonal, intrapersonal, or group, more understandable to the layperson. It is a teaching and learning program rather than a confessional or an archeological exploration of psychic depths. Transactional analysis provides a public language for psychic understanding, allowing the layperson ample opportunity for self-help. It is this language which can be of value to the playwright as he approaches the tasks of developing, writing, and rewriting scripts for the stage. The application of TA techniques to the compositional processes is discussed in Chapter I.

This study explores the potential that TA holds for the playwright by applying the technique to the development, writing, and rewriting of three scripts for the stage. *Molly's Rock* uses TA in the development of character and the writing of the basic script. *The Pride of the Brittons* employs TA as a means for better understanding what has been written and the subsequent rewriting process. *One Man's Hero* specifically applies the egogram, a TA technique, to the problem of achieving character consistency.

Transactional analysis proved to be of significant value in the development, writing, and rewriting of the three scripts. The technique provided a means through which to view human activity and to answer the fundamental question: Why does man act as he does? TA is most valuable when applied to the composition of character even though it holds some value in the preparation and presentation of plot, setting, and other writing considerations. It is not, however, a panacea for the playwright. There are limitations to the use of transactional analysis as a playwriting tool. These limitations are rooted in the fact that TA as a writing technique is aimed at one's writing craft, not his writing talent.

Not all aspects of TA are employed in the writing of the three scripts which compose the bulk of this study. Additional work would have to be done before the full value of TA as a playwriting technique can be determined.

TEATRO CHICANO: THE LOS ANGELES EXPERIENCE, 1979-1980

SAUCEDA, LORA KAYE, PH.D. *University of Southern California*, 1982. Chairman: Professor Richard Toscan

The subject of this dissertation is Teatro Chicano in Los Angeles from 1979-1980. The major elements taken into account in formulating a comprehensive definition of this urban phenomenon include: (1) The tracing of Teatro's historical antecedents in general (including an evaluation of the "acto"), as well as the specific histories of three individual Teatro troupes presently in Los Angeles (Teatro Urbano, Teatro A La Brava, and Teatro Primavera); production values of these Teatros; aesthetics of performance and thematic dimensions found in Teatro Chicano; (2) the analysis and evaluation of six scripts (two from each Teatro) and (3) the analysis and evaluation of the impact Teatro has upon its audience.

Chapters One, Two and Three document the general history of Teatro as well as individual histories of the three Teatros under study and analyze the six scripts for unity, intensity and complexity; Chapter Four places Teatro Chicano in perspective vis a vis "mainstream" or traditional American drama and analyzes the "acto" vis a vis traditional standards of dramaturgy (from which it is discovered that the contours of a distinct genre do not emerge). Finally Chapter Five offers Summary and Conclusions, including a prospective for future study and a position regarding the ultimate importance of El Teatro Chicano. It is ascertained that Teatro Chicano, for 17 years a bona fide dramatic movement in this country, remains anonymous to the mainstream population. Yet although Teatro has obvious deficiencies in its dramaturgy, it remains both important and significant as the result of an honest impulse to create theater that is meaningful for its target audience.

Suggestions are made for the transformation of Teatro Chicano into good drama via the removal of restrictions in subject from ethnic group to characters and issues embodying universal themes, thus connecting Teatro Chicano with the elemental purpose of the Drama.

THE APPLICATION OF THE EXCHANGE THEORY OF SOCIAL BEHAVIOR TO ANALYSIS OF THEATRE AUDIENCES: A METHODOLOGICAL STUDY

Order No. DA8309284

SCHULMAN, MARTIN, PH.D. *The Florida State University*, 1983. 216pp. Major Professor: Gil Lazier

The purpose of this study is to develop and test a technique for analyzing theatre audiences based on George C. Homans' formulation of the Exchange Theory of Social Behavior. Exchange theory postulates that in every interaction there occurs a series of activities, some of which are rewards and others costs to the parties involved. The value of the costs subtracted from the value of the rewards yields the perceived profit gained by the interaction. Homans theorizes that the greater the profit perceived by the parties the more frequently they will engage in the interaction.

As applied to this study, rewards are those factors that motivate attendance at a theatre. Costs demotivate attendance. When deciding whether or not to attend a theatre the potential theatre goer considers the rewards and costs and will decide to attend only if the perceived profit of attendance is sufficiently high.

To test the application of exchange theory to audience analysis a survey was taken of the audiences for Ithaca College Theatre and Theatre Cornell. Various cost and reward question items were included in the surveys. The perceived profit of attendance was calculated and correlated with the number of times the respondents attended those theatres during the 1979-80 season. The hypothesis tested was: The frequency of attendance varies positively and significantly with the perceived profit of attendance.

The results showed significant correlations of profit and frequency ranging from .1990 to .3525, indicating that exchange theory can provide a useful structure for audience analysis surveys. These findings suggest that an exchange model audience analysis can identify those factors that motivate and demotivate attendance behavior for a particular theatre. Other statistical tests--multiple regression analyses and crosstabulations--were also used and shown to provide additional data needed to prepare effective communications with the audience market. With the information obtained through an exchange model audience analysis theatre managers can create policies, procedures, and promotional materials with added insight into their impact on attendance.

THE THEATRE AND EARLY ROMANTICISM IN AMERICA

Order No. DA8309794

SPEIDEL, JUDITHE DOUGLAS, PH.D. *Boston University Graduate School*, 1983. 258pp. Major Professor: William L. Vance

To feel what William Dunlap called the "seductive excitement" of the theatre was a common experience for artists and writers who were active during the years that bridged the late eighteenth and early nineteenth centuries, an era when America was asserting its political and social independence but was still a cultural colony.

Innovations in staging and techniques of acting during this period gave an impetus to the transition from a neo-classical legacy to romantic modes of expression by influencing particularly the work of artists and writers who had connections with the theatre. The romantic concern for accurate descriptions of nature and the focus on natural phenomena as sources of sublime emotions were reflected in illusionistic scenery. The stage scene as depicted in the theatrical conversation piece, and paintings based on gothic melodramas and Shakespearean plays became attractive alternatives to portraiture and history painting. Dialogue and scenic visualization in the early novels, patterned after a dramatic model, emerged as important elements that overshadowed didactic content. The heroic villain with his propensity for masquerades, subversive activities, and sudden transformations was an example of a theatrical convention that evolved into a vehicle for expressing fascination with strong individuals and uncertainty about the permanence of democratic institutions.

This study of the theatre and early Romanticism is organized into four sections. The first, which deals with trends in eighteenth-century painting and literature that anticipated later developments, includes the work of William Williams, John André, Charles Willson Peale, Philip Freneau, and Susanna Rowson. The second is concerned with innovations in staging that led to visualizations of the sublime and creation of the gothic setting. The third looks at examples of theatricality in the work of Charles Brockden Brown as evidenced in his fictional scenes and villain-heroes. And the fourth focuses on Washington Allston, his contacts with the theatrical world and his use of theatrical subjects, as well as the influence of the stage on Charles Robert Leslie and Thomas Sully. In each of these sections, William Dunlap--artist, author, and manager--provides a significant link between the theatre and the other arts.

WOMEN AND AMERICAN PAGEANTRY: 1908 TO 1918

Order No. DA8302549

TACKEL, MARTIN SIDNEY, PH.D. *City University of New York*, 1982. 347pp. Adviser: Professor Vera Mowry Roberts

This historical study examines the extent to which women participated in and contributed to the development of pageantry as a national movement from its appearance in America in 1908 to its decline during the years of the first World War. The study demonstrates that from the movement's birth, women took the lead in the creation, direction and dissemination of a new theatrical and recreational form. The very first American pageants resulted largely from the vision and work of a handful of daring and spirited women who, year after year, traversed the country, engineering and executing mass dramatic celebrations. In so doing, they helped to educate a nation in the art of communal drama and pointed the way to a new form of social recreation.

In order to examine the development of pageantry as an art form, this study attempts to define and describe the dramatic and theatrical elements inherent in American pageantry during this period, insofar as they are suggested in original pageant texts, personal accounts and contemporary criticism. In addition, the study traces the careers of seven major pageant artists: Margaret Eager, Lotta Clark, Constance D'Arcy Mackay, Hazel Mackaye, Virginia Tanner, Ethel Rockwell and Mary Porter Beegle. These and other leading women artists were authors, poets, directors, designers, dance masters, teachers and guiding spirits.

During the years immediately following the turn of the century, the growth and ideals of the little theatre, children's theatre, and outdoor drama movements were closely entwined with those of American pageantry, and may be examined as the framework within which the pageant was cultivated. To a large extent, the belief in the communal spirit, the rebellion against commercialism, the expression of the democratic ideal, the appearance of the master artist, the redefinition of theatrical space as exhibited by the New Stagecraft and outdoor drama, and the emergence of women as leaders are all inherent in the new theatre in America, and in the American pageant movement as well.

THEATRE RESEARCH; METHODOLOGY FOR A YOUNG SCIENCE. TOWARDS AN ANALYTICAL SCIENCE OF THEATRE. (VOLUMES I, II, AND III) [DUTCH TEXT]

Order No. DA8270076

VAN KESTEREN, ALOYSIUS, DR *Universitaire Instelling Antwerpen (Belgium)*, 1982. 749pp.

The starting point for the present study is the assumption that contemporary Theatre Research can hardly be considered a scientific discipline. Its 'cast' of publications is almost entirely Hermeneutic of nature, although relatively small Dialectic-materialistic, Phenomenological and so called Imitative directions also exist.

However, it is a remarkable fact that one of the most important theories of science fails, namely the Analytical one. This study is an attempt to fill this gap. It offers a program for an Analytical science of theatre. This program consists of five parts: (1) Fundamentals of Theatre Research, (2) Theory of Theatre Research, (3) Theoretical Theatre Research, (4) Descriptive Theatre Research, (5) Applied Theatre Research. Each part is treated in a separate chapter. Each chapter is composed of a theoretical introduction followed by one or more applications in the form of an Analysis of concrete theatre aspects. An introductory chapter directing towards the field's past, and a concluding one directing towards its future enclose the presently provided program.

A SURVEY OF THE STATUS OF CURRICULAR AND CO-CURRICULAR THEATRE PROGRAMS IN INTERNATIONAL THESPIAN SOCIETY AFFILIATED HIGH SCHOOLS IN THE UNITED STATES

Order No. DA8229981

WAACK, WILLIAM LEE, PH.D. *The University of Iowa*, 1982. 212pp. Supervisors: Associate Professor John McLure, Professor Bill C. Snider

The purpose of this study was to describe the theatre curricular and co-curricular programs in high schools affiliated with the International Thespian Society during the 1981-82 school year. A questionnaire was mailed to a finite population of 3018 Thespian sponsors to collect data descriptive of their professional backgrounds and attitudes, as well as characteristics of the high school theatre curricular and co-curricular programs. Computations were based upon return of 1193 questionnaires (39.5 percent).

Major findings include: (1) eighty-six percent of responding Thespian affiliated high schools offer theatre courses for credit; (2) nearly all (97.8 percent) of the schools produce plays for the general public; (3) Thespian sponsors are shown as experienced teachers in continuing positions who have earned additional college credits in theatre since 1976 and who are active in professional organizations, particularly at the state level; (4) most Thespian sponsors feel that high school theatre programs receive most support from the school administration; (5) the great majority of Thespian sponsors work in environments where, in spite of evidence of decreasing enrollments, the number of teachers assigned both to theatre curicular and co-curricular programs has remained essentially the same during the past ten years and where budgetary allotments have, in the majority of cases, remained stable.

Among the conclusions derived from the study are the following. (1) In most Thespian affiliated high schools theatre curricular and co-curricular programs have experienced growth or have remained stable during the past decade. (2) The Thespian sponsor is, for the most part, an experienced and professionally active person who continues to improve professional competencies in theatre. (3) The Thespian sponsor seems to place more emphasis upon the objective of developing the total individual as a result of participation in high school theatre than upon the identification and development of student talent in the art.

The study includes eighty-four tables, discussion of observed relationships with Joseph Peluso's 1971 survey of theatre in United States high schools, recommendations for maintenance and improvement of the quality of existing high school theatre programs, and implications for future research.

THE ESSENCE OF KABUKI: A STUDY OF FOLK RELIGIOUS RITUAL ELEMENTS IN THE EARLY KABUKI THEATRE

Order No. DA8300701

WEBBER, AKEMI HORIE, PH.D. *University of California, Berkeley*, 1982. 349pp.

The origin of the Kabuki theatre can be traced back to the performance of ancient indigenous rituals, the *tama-furi* (spirit-beckoning) and *tama-shizume* (spirit-pacifying) rites. These rituals were performed for the purpose of beckoning a *kami* (god, spirit) to impart his power and blessing to men and to pacify hostile influences on their lives, and the performance involved shamanistic exercises.

The study presented in this dissertation investigates the connection between this folk ritual tradition and early Kabuki, and seeks to illustrate how the tenets and practices of the *tama-furi* and *tama-shizume* rites shaped the themes and structures of early Kabuki drama, and determined some of the essential features of the Kabuki theatre. The study first establishes the principal tenets of Japanese folk beliefs as the basis of discussion, looks at examples of the folk rites, and them examines Kabuki at its birth (1603-1612) and at its first prime in the Genroku period (1688-1704) both as a manisfestation of the folk ritual tradition and as the expression of a new popular theatre of the time. It also reviews the development of the legend of the folk hero Minamoto Yoshitsune, in an attempt to contrast the Kabuki treatment of the subject with those in other genres. The principal conclusion is that early Kabuki combined tradtional folk religious ritual elements with contemporary elements particular to the age, and it is in this unique mixture that we find the essential characteristics of Kabuki.

THE POETRY OF REALISTIC DRAMA Order No. DA8215972

WILCOX, ROBERT HARLAND, PH.D. *The University of Wisconsin - Madison*, 1982. 711pp. Supervisor: Professor Jonathan W. Curvin

This study describes and analyzes the poetic aspect of drama written in the realistic mode. "Realistic drama" is defined by conventions that apply to both writing it and to performing it: the illusion created by the convention of the fourth wall that the stage is separate, independent, self-contained world; a *mise-en-scène* that imitates the surfaces of everyday life; and characters whose appearance, speech, and motivations are credibly like those of real people. "Poetry" is taken to be a work of human creation in which the raw material of life has been shaped into a coherent, limited, and meaningful whole. The primary tool of poetry in that shaping process is the metaphor, which implies similarities between different things. The web of relationships created by metaphors forms the structure and content of the poem.

The study seeks to discover such a web of metaphoric relationships in each of the four realistic plays chosen for analysis. The plays are written by the four American playwrights who critical consensus seems generally to agree have written the best plays this country has produced: Eugene O'Neill, Tennessee Williams, Arthur Miller, and Edward Albee. Each of the plays is generally ranked among the best that playwright has produced: O'Neill's *Long Day's Journey into Night*, Williams' *Cat on a Hot Tin Roof*, Miller's *The Crucible*, and Albee's *Who's Afraid of Virginia Woolf?*. The analysis proceeds by way of the six categories established by Aristotle for his study of the poetics of drama: plot, character, thought, language, rhythm (substituted for Aristotle's "song"), and spectacle. Unified by a dominant metaphor in the plot, each of the six categories is found to contribute characteristic metaphoric material to the web of relationships that forms the structure of the play as poem. Because of the nature of the discipline that realistic drama imposes on the creation of the metaphoric structures, those structures begin in images that are like life; but as metaphors arise out of those images and form structures of relationships, that life is made into poetry.

AN ANALYSIS OF THE NOVELS OF LARRY MCMURTRY FOR ORAL INTERPRETATION SCRIPT ADAPTATION

Order No. DA8229335

ZAFRAN, ROBERT LEWIS, PH.D. *Southern Illinois University at Carbondale*, 1982. 237pp. Major Professor: Marion L. Kleinau

This study analyzes the recurring and developing characters and character-types, the themes, tone, and narrative point of view of the seven novels of Larry McMurtry, both individually and as a group, in preparation for an analysis of the scripting adaptation problems presented by the novels and for the compilation of an interpreter's theatre script of those novels that exemplifies the application of analysis to adaptation. Attendantly, this dissertation adapts the body of critical literature concerning McMurtry's writing, which was not initially designed to offer analysis for oral performance of its subject, to a study which is primarily concerned with the creative process of scripting.

McMurtry's great theme of "tragic resonance" is the death of his cultural homeland, the passing of the traditional ranching life in Texas. Taken collectively, his first six novels serve as a progressive diary of his attempts to understand the causes for the loss of his cultural homeland, to accept that loss, to appraise what replaced it, and to record his decision to leave that lost homeland both physically and (most recently) as the subject for his fiction. Perhaps the novels are not mere diary or record of his personal departure from his changed or lost homeland, but are the very means by which he became able to leave: he wrote himself away from his inherited cultural milieu.

McMurtry's writing is eminently performable. It is rooted in the oral tradition, and is accurate in its representation of its people, their place, time, language, values, and sociological changes. Such writing deserves adaptation for performance. This study combines elements of formalistic literary criticism with script adaptation theory to render an analysis and exemplar script illustrative of the concerns, textures, and developments of Larry McMurtry's collected novels.

This study makes suggestions for the performance as well as adaptation of the novels and of its own script. The disertation makes a speculation based on its thesis and analysis concerning McMurtry's literary future.

This is in large part a study of the tension within the writing of Larry McMurtry, and perhaps within himself, caused by the loss of his cultural homeland.

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